



# ROMAIN ROLLAND'S ESSAYS ON MUSIC

ROMAIN ROLLAND

# Romain Rollands Essays On Music

**Arturo Cuomo**



## **Romain Rollands Essays On Music:**

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**Musicians of To-Day by Romain Rolland** Romain Rolland,2025-03-22 Musicians of To Day by Romain Rolland

published in 1914 is a fascinating exploration into the lives and careers of prominent contemporary musicians during the early 20th century This insightful work embodies Rolland s passion for music and his unwavering commitment to the arts marrying biography and critical analysis into a cohesive narrative that celebrates the transformative power of music As a French novelist playwright and musicologist Rolland not only examines individual artists but also reflects on the cultural and social contexts that have shaped their contributions to the world of music The book stands out as a significant collection of essays that highlights the diversity and richness of the musical landscape of Rolland s time Through in depth portraits of various musicians including composers conductors and performers he captures the essence of their artistry personal struggles and achievements Each profile serves to convey the unique qualities that define the musician s work illustrating how their talent not only enriches the world of music but also resonates with broader human experience Among the musicians featured in Rolland s works are renowned figures like Claude Debussy Franz Liszt and Igor Stravinsky each representing a distinct approach to composition and performance Rolland approaches each figure with a blend of reverence and critical insight examining their musical philosophies motivations and the impact of their works on both contemporaneous and future audiences Through these character studies readers gain a deeper understanding of the evolution of musical styles and the innovative spirits that drove artistic expression in an era marked by profound change Rolland s examination of Debussy for instance delves into the composer s revolutionary harmonic language and his departure from traditional musical forms He highlights Debussy s connection to Impressionism not just in art but in how the composer sought to evoke emotions and atmospheres through sound Similarly Rolland reflects on the tumultuous life of Liszt and the complexity of his contributions demonstrating how personal experiences shape a musician s output The implementation of such thorough analysis invites readers to appreciate the intricate relationship between a musician s life and their art The richness of Musicians of To Day lies not only in its insights about individual performers but also in its broader musings on the role of music in society Rolland articulates a deep belief in music as a universal language that transcends cultural barriers capable of expressing the inexpressible He asserts that music in its essence embodies the struggles aspirations and joys of humanity making it an integral part of individual and collective identity This perspective is particularly relevant during Rolland s era a time of great political and social upheaval leading up to World War I In exploring the tensions between art and the societal realities of the time Rolland encourages a dialogue about the responsibilities of musicians as public figures He questions the extent to which artists should be engaged with the world beyond their craft advocating for a music that speaks to the heart of

human experience and commentates on the human condition This philosophical undercurrent enriches the narrative inviting readers to reflect on the essential role of musicians not only as creators but as catalysts for change and understanding Rolland s prose is characterized by its lyrical quality reflecting his intimate understanding of music and its emotional depth His language evokes the qualities of the music he describes and he successfully translates complex musical ideas into accessible text without diminishing their essence The interplay of biography and criticism in his writing holds readers attention fostering an appreciation for the art form as both an academic subject and a deeply personal experience The structure of the book with its individual essays allows readers to engage with the content at their own pace Each chapter can be read independently making it an excellent resource for music enthusiasts scholars and casual readers alike The breadth of musicians covered ensures that Musicians of To Day offers something for everyone whether one is a fan of classical music or simply curious about the lives of creative individuals in the 20th century Through Musicians of To Day Romain Rolland contributes significantly to the discourse on music and its cultural significance His ability to contextualize musicians within the broader fabric of society sets this work apart from other biographies or critiques The essays serve as an anthem to the resilience of art suggesting that even amidst societal turmoil music remains a powerful means of expression and connection In conclusion Musicians of To Day by Romain Rolland is a profound exploration of the lives and works of contemporary musicians enriched by the author s deep love for music and insight into its societal roles Through biographical accounts and critical analysis Rolland celebrates the transformative capability of music and its lasting impact on human civilization This seminal work remains relevant in discussions on art and culture instilling within readers a sense of wonder and appreciation for the enduring legacy of musicians and their contributions to the world Music Publishers Journal ,1960 Music for a Mixed Taste Steven David Zohn,2015 This first full length study of Telemann s concertos sonatas and suites focuses on his imaginative mixing of styles and genres Special attention is also devoted to the extra musical meanings and humor of his programmatic overture suites his unprecedented self publishing enterprise and the social resonances of his Polish style works **Building the Operatic Museum** William James Gibbons,2013 The pathbreaking revival in Paris ca 1900 of long neglected operas by Mozart Gluck and Rameau and what this meant to French audiences critics and composers Focusing on the operas of Mozart Gluck and Rameau Building the Operatic Museum examines the role that eighteenth century works played in the opera houses of Paris around the turn of the twentieth century These works mostly neglected during the nineteenth century became the main exhibits in what William Gibbons calls the Operatic Museum a physical and conceptual space in which great masterworks from the past and present could like works of visual art in the Louvre entertain audiences while educating them in their own history and national identity Drawing on the fields of musicology museum studies art history and literature Gibbons explores how this museum transformed Parisian musical theater into a place of cultural memory dedicated to the display of French musical greatness William Gibbons is Associate Professor of Musicology at Texas

Christian University     *The Publishers Weekly* ,1913     **Art in Australia** ,1922     *Harvard Musical Review* ,1914

**Weill's Musical Theater** Stephen Hinton,2012-04-10 In the first musicological study of Kurt Weill's complete stage works Stephen Hinton charts the full range of theatrical achievements by one of twentieth century musical theater's key figures Hinton shows how Weill's experiments with a range of genres from one act operas and plays with music to Broadway musicals and film opera became an indispensable part of the reforms he promoted during his brief but intense career Confronting the divisive notion of two Weills one European the other American Hinton adopts a broad and inclusive perspective establishing criteria that allow aspects of continuity to emerge particularly in matters of dramaturgy Tracing his extraordinary journey as a composer the book shows how Weill's artistic ambitions led to his working with a remarkably heterogeneous collection of authors such as Georg Kaiser Bertolt Brecht Moss Hart Alan Jay Lerner and Maxwell Anderson

**Musical Standard** ,1922     *Antonio Vivaldi* Walter Kolneder,1970     **Moonlighting** Nathan Waddell,2019-06-27 How and why did the life and music of Ludwig van Beethoven 1770-1827 matter to experimental writers in the early twentieth century Previous answers to this question have tended to focus on structural analogies between musical works and literary texts charting the many different ways in which poetry and prose resemble Beethoven's compositions This book takes a different approach It focuses on how early twentieth century writers chief among them E M Forster Aldous Huxley Wyndham Lewis Dorothy Richardson Rebecca West and Virginia Woolf profited from the representational conventions associated in the nineteenth century and beyond with Beethovenian culture The emphasis of *Moonlighting* falls for the most part on how modernist writers made use of Beethovenian legend It is concerned neither with formal similarities between Beethoven's music and modernist writing nor with the music of Beethoven per se but with certain ways of understanding Beethoven's music which had long before 1900 taken shape as habit myth cliché and fantasy and with the influence they had on experimental writing up to 1930 *Moonlighting* suggests that the modernists drew knowingly and creatively on the conventional It proposes that many of the most experimental works of modernist literature were shaped by a knowing reliance on Beethovenian consensus in short that the literary modernists knew Beethovenian legend when they saw it and that they were eager to use it     National Union Catalog ,1980 Includes entries for maps and atlases     Derrick Puffett on Music Kathryn Bailey Puffett,2017-07-05 I listen to a piece and ask myself what has made the greatest impression on me What has moved me the most about it what has excited me the most what it is I want to write about what sets my mind working what sets off my imagination Derrick Puffett's description to a group of Cambridge graduate students of his approach to listening and writing about music is clearly evident in the articles reprinted in this collection For the first time the book makes available in one place writings previously widely dispersed amongst many journals and symposia Resonances emerge that cross from essay to essay with the result that a larger coherent project is revealed Insistent on the need of music analysis to be accompanied by a wider historical knowledge Puffett believed strongly that the methods to be adopted on each

occasion must be dictated by the music at hand His work on Bruckner Strauss Webern Zemlinsky Delius and Debussy is of enduring importance to the study of music With a prose style distinguished for its elegance and clarity Puffett s writings will enhance the understanding and enjoyment of the music that he discusses amongst students and teachers alike

**Beethoven and His World** Scott Burnham, Michael P. Steinberg, 2020-09-01 Few composers even begin to approach Beethoven s pervasive presence in modern Western culture from the concert hall to the comic strip Edited by a cultural historian and a music theorist Beethoven and His World gathers eminent scholars from several disciplines who collectively speak to the range of Beethoven s importance and of our perennial fascination with him The contributors address Beethoven s musical works and their cultural contexts Reinhold Brinkmann explores the post revolutionary context of Beethoven s Eroica Symphony while Lewis Lockwood establishes a typology of heroism in works like Fidelio Elaine Sisman Nicholas Marston and Glenn Stanley discuss issues of temporality memory and voice in works at the threshold of Beethoven s late style such as An die Ferne Geliebte the Cello Sonata op 102 no 1 and the somewhat later Piano Sonata op 109 Peering behind the scenes into Beethoven s workshop Tilman Skowronek explains how the young Beethoven chose his pianos and William Kinderman shows Beethoven in the process of sketching and revising his compositions The volume concludes with four essays engaging the broader question of reception of Beethoven s impact on his world and ours Christopher Gibbs study of Beethoven s funeral and its aftermath features documentary material appearing in English for the first time art historian Alessandra Comini offers an illustrated discussion of Beethoven s ubiquitous and iconic frown Sanna Pederson takes up the theme of masculinity in critical representations of Beethoven and Leon Botstein examines the aesthetics and politics of hearing extramusical narratives and plots in Beethoven s music Bringing together varied and fresh approaches to the West s most celebrated composer this collection of essays provides music lovers with an enriched understanding of Beethoven as man musician and phenomenon *The American Year Book* ,1917 **The American Year Book** Albert Bushnell Hart,1918

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